

Summer 6-15-2008

ENG 2003-001: Poetry workshop

John Martone
Eastern Illinois University

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Description

This is an introduction to the writing of poetry today, and since no writing is done in a vacuum (we learn every word we know from someone else), we will read our way through some of the important work of the recent past, work which has shaped how we experience the world, think, speak and write. I expect our class time to be devoted about equally to assigned reading and student writing, and I expect our discussions to be animated and far-ranging.

Texts

Allen, *The Postmoderns*

Basho/Corman, *Back Roads to Far Towns*

Fowlie, *Rimbaud: Complete Works*

Rothenberg, *Poems for the Millennium*, vols. 1 and 2.

Week 1

Questions/ problems/ topics

Nature of poetry / poetry in nature
Mind-forged manacles
Cleansing the doors of perception
The image as *what is*
Language and Poetic language

Ur-poetry and the radical as root
Poetry and anti-poetry

Readings

Rimbaud, *Les illuminations* (Fowlie 212-257)

DADA (Rothenberg 289-326)
And the following (also from Rothenberg)
Wolfl, 83-85
Apollinaire, 119, 128-129
Marinetti, 199.
Depero, 213-215.
Kamensky, 222.
Johnny John, 756.
MacLow, 772.
Bacharach, 790-792.
Gaffarel, 793.

Writing

concrete poems
found poems
chance operations

Week 2

Questions/ problems/ topics

Investigating likeness
Waking and dream worlds
Associational imagery
Poetry of Leaping

Readings

Surrealism (Rothenberg 465-517)

Also from Rothenberg:
Jacob, 112-118.
Apollinaire, 119-131.
Reverdy, 180-184.
Huidobro, 185-189

Writing

dream journal
associational poems

Weeks 3-4

Questions / problems / topics

The **ordinary**
 “Either everything is a miracle
 or nothing is.”

The historical document
 The uses of history
 Persona

Readings

Readings from Allen and Butterick.
 Levertov, 101-112
 Creeley, 164-172
 Blackburn, 155-162

Readings from Rothenberg:
 Reznikoff, 546-551.
 Ungaretti, 177.
 Williams, 529-533.
 Hughes, 651-655.

Writing

poems in imagist /objectivist /
 projectivist modes

Week 5

Questions / problems / topics

Translation
 Tradition
 Japanese aesthetics

Readings

Basho/ Corman, *Back Roads...*
 Issa <<http://haikuguy.com/issa/>> and
 <<http://www.jstor.org/view/00270741/di995072/99p0069s/0>>
 John Perlman, *Dinner*

Writing

haiku journal

Week 6

Questions / problems / topics

One **art** / contemporary poetry
 and the other arts

Readings

Selected performance pieces
 Art Writing
 Robert Smithson

Writing

final portfolio and readings

London.

I wander through each chartered street,
 Near where the chartered Thames does flow,
 And mark in every face I meet,
 Marks of weakness, marks of woe.

In every cry of every man,
 In every infan't's cry of fear,
 In every voice, in every ban,
 The mind-forged manacles I hear:

How the chimney-sweeper's cry
 Every blackning church appals,
 And the hapless soldier's sigh
 Runs in blood down palace-walls.

But most, through midnight streets I hear
 How the youthful harlot's curse
 Blasts the new-born infant's tear,
 And blights with plagues the marriage-hearse.

Evaluation

Your success in this class will reflect your attendance (which presupposes your being prepared); the quality of your participation in our discussions; and the accomplishment of your written work (weekly assignments and final portfolio). Exceptional performance in all three of these areas will bring an A. Exceptional performance in one of them will bring a B; and acceptable work in all three areas will bring a C.

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